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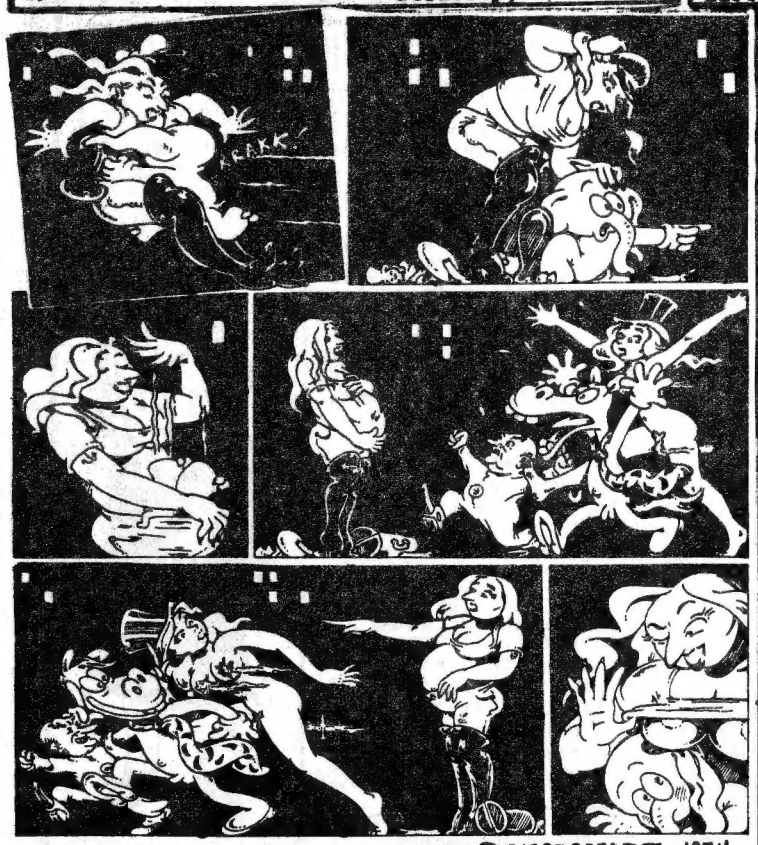
Evert Geradts got turned on by Walt Disney's exported DONALD DUCK in 1953 and since then he has done a lot of funny animals and the work on this page is from his newest issue of TANTE LENY PRESENTEERT. #16 His comix are for sale by him--
Hulshorststr. 269
Den Haag, Holland. $1

"I'm a 100% Dutch Boy, born and raised in Den Haag (The Hague), in a quiet family, 6 children - not even Catholics at that! The family is very musical, mother sings and plays anything on the piano (she can't play kazoo on it, har har)
I always was fascinated by comics, but we used to be too poor to buy 'em. A lot of Dutch families were rather poor in the 50's (when I grew up), Holland was just recuperating from war-wounds. Whenever we saw American magazines in those days we just couldn't believe that every American family had an icebox, or a washing-machine, or TV. We didn't have any of those things, some well-to-do Dutch people had things like that, and very few had a car. No need to say we were terribly impressed by the image of America - the Saturday Evening Posts had lots of ads for giantic cakes with cream and all - We didn't have a big comics-scene, mostly imported Belgian and French strips, no EC's or anything comparable with that!"

This issue COMIX WORLD features A Dutch cartoonist whose work has appeared in a number of Krupp comics. How did Evert Geradts wind up in SNARF and PROJUNIOR and WEIRD TRIPS? He wrote: "The way I landed in Wisconsin is purely coindicental: in my ALOHA-days I ordered "Captain George 's Comic Worlds from Canada. In one of them was a letter by Jay Lynch. The name meant nothing to me then, nor did the BIJOU he mentioned. I was investigating comics in general then so I asked him about BIJOU. We've had a correspondence since. I sent him Tante Leny's, he liked my style and recommended me to Denis Kitchen, who was putting together PROJUNIOR." PROJUNIOR, for those who never saw it, was Don Dohler's title and Kitchen did a comic in which 23 ug artists did their interpretation of the character. Asked about differences in attitudes between America and Holland, Evert said, "Holland is basically a socialist country, and quiet compared to America. There are differences in attitude towards their language; whereas Americans love their language and use its possibilities and do a lot of word-play, Dutch people are really anti-Chauvinists. Dutch rock bands sing English texts, and everybody uses a lot of English phrases like O.K, Sorry, Knock-off, Computer, shorts, rails, bus, pick-up, recorder, doping, and so on. You won't be surprized by now that new things are advertised as "It's NEW! It's from AMERICA!"
For the rest of Evert's rap, I'll let you read it in his own writing. Most of you don't read Dutch anymore than I do so I'll leave you to speculate on what those stories are about until they get translated into English.

Historical footnote: The first jampage by Dave Sheridan and Gilbert Shelton, "Fat Freddy's Cat and His Friends," was published in the Berkeley BARB, issue 464, July 5, 1974. P. 16. Many more of them coming.



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ER BREEKT IETS IN ONZE HELD...
MAAR LANG KUNNEN WE HIER NIET BIJ STIL STAAN, WANT
STIL EENS, IK HOOR WAT!
HU IS RUSTIG!
WAT DOEN ZE NOU MOEIZIEK? JE HOORT TOCH DAT ER EEN RAT IS!
KRAB
EEN RAT!
EEN RATER!
HALLO!
WAT KOM JIJ DOEN IN MIJN HUIS?
ROT OP JÔH, SLOME!
SLOME HE?! GENIET DAN MAAR VAN DE TIJGERSPRONG!
HEE! DAT HADDEN WE NIET AFGESPROKEN
SNARL

© EVERT GERADTS. 1974.

The attitude of parents and teachers towards comics in Holland was always something like your famous Dr. Wertham preached. We never had a Golden Age of Comics over here. In 1953 the Dutch Donald Duck-magazine was introduced. The first issue was handed out to the kids in the streets for free, to get them hooked. Lots of kids were, of course. It made a tremendous impression on all of us. I know a lot of guys of my age who know exactly what story was in that first issue - even if they aren't comic-freaks at all!!
Most of the Dutch comics consist of a lot of text underneath balloonless pictures - awfully dull, but very educating according to parents (they could read them before putting the kids to bed) ← read them to the kids, I mean.
Belgian comics were and still are like American comics - balloons and all. The comic-magazines come out every week and publish a lot of stories, but only 2 pages of each in one issue - so you have to buy it every week. (Donald Duck is an exception.)
I hope this gives you an impression of the not too exciting Dutch comics-scene I grew up with. Having a good mind for mathematics and physics and things I took it for granted I'd become a professor - at least a teacher or a scientist. After college I even enlisted on the famous Leyden university, but class-differences were heavy and I felt like a very lonesome poor boy so after a few months I decided to split and I performed my military duties (I couldn't think of anything else) for 21 months.
All this time during school I always was "the guy who could draw funny", but I never saw any future in it, as nobody in my circle took it seriously or encouraged me. So I never joined any art-school or -course. It was only in 1968, or thereabouts, in the Psychedelic Days that I rediscovered my slumbering neglected talents and started doing things for Hitweek (later ALOHA), the famous Dutch underground-magazine. Did I tell you I was born in 1943? In fact, I was, and in 1968 I had been a lab-assistant, a chemistry-teacher at a girls-school and a programmer (I still do computer-programming to earn the daily bread).
In the ALOHA-days I and a lot of guys with me discovered the old American comics like Krazy Kat, Little Nemo, Mutt and Jeff and so on. We didn't know any of them. To top all this we had the American Underground. Those were crazy times, that only now seem to calm down somewhat.
Willem de Ridder (art- and ideas-man of ALOHA) tried to get something like a Dutch adult comic published, but failed. Then I tried to do it myself, our first Tante Leny appeared in january 1971 and we are still busy with it. Via ALOHA I came to know some other Dutch artists like Aart Clerkx, Harry Buckinx, Bill Bodéwes, Marc Smeets and Joost Swarte - you'll see them all in Tante Leny. They all had published stuff in ALOHA, but wanted to have their own comic too, so they all joined my plans. As you can see we had the American comix as an example, especially the shape of the American comix, the format.
The French u.g. comix never copied the Americans, and the first (?) English effort CYCLOPS was a tabloid.
Getting a comic together and getting it printed is one thing (the easiest) but distributing it is another. Nowadays we print 1750 copies of each TLP-issue. We have some 250 subscribers, and the rest is distributed by Bill Daley, an American living in Amsterdam who handles song-books, imports American comix, distributes the European sex-paper SUCK etc. He covers only the 3 "big" cities in Holland: Amsterdam, Rotterdam and Den Haag. TLP is in comic-stores and some specialized book-stores.
Who are my readers? A difficult question. I think the people who read ALOHA are interested in TLP. Boys more than girls.... Young more than old... I have in mind the average comix-reader: a boy of 20 years old, finished college and is now studying, but not too determined. Is interested in all comics and makes to draw himself.
I dunno....
The general feeling about comics is very high at the moment. A lot of comicstores were started, where old comics are sold for enormous prices - just like in the States.

In spite of the paper squeeze, Comics and Comix has managed to get out four new ones. They are BARBARIAN KILLER FUNNIES, a lot of humor at Conan's expense by Tom Bird; SPACED, in which Jim Pinkoski renders a rather unusual relationship between a woman and a mummy; THE FIRST KINGDOM by old pro Jack Katz; and that long anticipated solo book by John Pound, RONALD THE BARBARIAN. The books are available from Bud Plant, 458 Harmony Lane, San Jose, Ca. 95111. From the same place, you may order the fifth PROMETHEAN ENTERPRISES ($2) in which you will find what is probably the most complete interview with Robert Crumb to date (done August, 1972). From Vern Coriell, 6657 Locust, Kansas City Mo 64131, you can get the latest Burroughs Bulletin in which Rich Corben has done a Tarzan two-pager in color. $2. Warren's COMIX INTERNATIONAL is also $2, a beautiful Corben anthology.

REQUIRING COIN OF THE REALM, CRNCH LOOSENS SWORD IN SCABBARD, AND, BOLDLY ENTERING A TAVERN...
HI! SPARE CHANGE? ...OOOPS!
OOF!
HEY!
... YA DUMB JERK!
©THOMAS BIRD. 1971

You wanna learn to cartoon for yourself and for the hell of it, well, Dan O'Neill's THE BIG YELLOW DRAWING BOOK is a good place to start. It's $2.50 P.P. from him, Box 1297, Nevada City, Ca 95959. O'Neill teaches a course on the subject at UC Extension, 55 Laguna, S. F., and out of that course has come the ten-cent comic movement. First ish is PANDEMONIUM EXPRESS FUNNIES No. 1. They're at 5507 College, Oakland, Ca 94618. Donate a quarter and see what these guys are up to. . . . International Polygonics Ltd, 200 ea. 27th St., N. Y. N. Y. 10016 is the company which just published the first UNDERGROUND JIG* SAW PUZZLE. It's "Cheech Wizard answers the 5 Great Puds." $4.95. From them we find that the Hat's going to be in an animated film and you just know it's not going to be a bummer like THE NINE LIVES OF FRITZ THE CAT which was rightly booed offscreen at Cannes for being a piece of rot. . . . How did I find out Don Donahue's anthology is THE APEX TREASURY OF UNDERGROUND COMIX (due in October)? I read about it in THE OFFICIAL GRIFFY GAZETTE.. . . The guys at Vent Publications, 1227 Greenfield Dr., Alden, N. Y. 14004 have put out BUFFALO RAG, #1 and half of it is DEAD CONCERT COMIX, a nice tribute to one of our favorite bands here and elsewhere. They're seeking a publisher. Any Grateful Dead groupies out there wanna subsidize a funnybook? . . . Musicians in comics-- Regg King has done a story about Jimi Hendrix, "The Cosmic Circus." King has his own club and magazine and you write to him at 1042½ 103rd Av, Oakland, Ca 94603. The Hendrix story ran in ish No. 466 of Berkeley BARB. Same copy has Michael J. Becker's cover of Mick Jagger at Altamont. Mike did the cover of #465, too. . . . Erotica fans might be interested in THE ADVENTURES OF SWEET GWENDOLINE. Belier Press, 18 Cornelia Street, New York, N. Y. 10014, has some of them at $10 ea. Tell them you're 21 or no deal. From the brochure, I'd say you S&M fans can't miss on this one. . . . help COMIX WORLD, friends. I'm getting orders for back issues like mad and need the money to print some more. You can help by buying a spare set for a gift for a friend. $2 each. 3 for $5. There'll be some new comix soon, so ease up on your fingernails. London in color in LAMPOON!